

# The Curse of Demon Possessed Musicians

by David J. Stewart | March 2006 | Updated July 2014

Rock music is a product of a disoriented, despairing, drug-related sex-mad generation. There's no question about that. The first big rock singer was Elvis Presley, who killed himself with drugs and who went through women, you know, continuously. And he gave rise to the whole rock generation. He was the first, and his whole act was sexual, sensual, you know; it was terrible.

[Justin Timberlake Shamefully Sings, "We should f--k each other's mothers!"](#)

Elvis Presley, a Monarch mind-controlled slave, believed he had a twin that communicated with him spiritually. In the *Angel Times* magazine, (Oct. issue), a childhood friend of Elvis states that Elvis communicated with beings as a child. These beings had showed Elvis a vision of dancing, and of people "dressed in white with colors all around." While it is popular to dismiss the vanishing twin phenomena with superficial medical explanations, or with alien theories, at least of some of the phenomena is the result of the Illuminati's massive system of abuse, where they need babies for sacrifice, experiments and programming.



In the following statements, rock musicians testify of an outside power that has taken over them while writing and performing rock music. Some of them have actually identified this power as demonic:

In Smash Hits magazine, Bon Jovi says: ". . . I'd kill my mother for rock and roll. I WOULD SELL MY SOUL."

Robert Plant and Jimmy Page of LED ZEPPELIN both claim that they don't know who wrote their occultic song Stairway to Heaven. Plant testified: "Pagey had written the chords and played them for me. I was holding the paper and pencil, and for some reason, I was in a very bad mood. Then all of a sudden my hand was writing out words. ... I just sat there and looked at the words and then I almost leaped out of my seat" (Davin Seay, *Stairway to Heaven*, p. 249).

"I've always considered that there was some way where we were able to channel energy, and that energy was able to be, from another source, if you like, like a higher power or something, that was actually doing the work. I've often thought of us just being actually just the earthly beings that played the music because it was uncanny. Some of this music came out extremely uncanny" (Bill Ward of BLACK SABBATH, cited in *Black Sabbath An Oral History*, p. 7).

“It’s amazing, ’cause sometimes when we’re on stage, I feel like somebody’s just moving the pieces. ... I’m just going, ‘God, we don’t have any control over this.’ And that’s magic” (Stevie Nicks of FLEETWOOD MAC, *Circus*, April 14, 1971).

ANGUS YOUNG, lead guitarist for AC-DC, is called the “guitar demon”; and he admitted that something takes control of the band during their concerts: “...it’s like I’m on automatic pilot. By the time we’re halfway through the first number someone else is steering me. I’m just along for the ride. I become possessed when I get on stage” (*Hit Parader*, July 1985, p. 60).

“We receive our songs by inspiration, like at a séance” (Keith Richards of the ROLLING STONES, *Rolling Stone*, May 5, 1977, p. 55).

“I was directed and commanded by another power. The power of darkness ... that a lot of people don’t believe exists. The power of the Devil. Satan” (LITTLE RICHARD, cited by Charles White, *The Life and Times of Little Richard*, p. 206).

JIMI HENDRIX’ girlfriend, Fayne Pridgon, said: “He used to always talk about some devil or something was in him, you know. He didn’t know what made him act the way he acted and what made him say the things he said, and the songs and different things like that ... just came out of him. It seems to me he was so tormented and just torn apart and like he really was obsessed, you know, with something really evil” (sound track from film *Jimi Hendrix*, interview with Fayne Pridgon, side 4, cited by *Heartbeat of the Dragon*, p. 50).

“You can’t describe it [playing rock music] except to say it’s like a mysterious energy that comes from the metaphysical plane and into my body. It’s almost like being a medium...” (Marc Storace, vocalist with heavy-metal band KROKUS, *Circus*, January 31, 1984, p. 70).

“They [The Beatles] were like mediums. They weren’t conscious of all they were saying, but it was coming through them” (YOKO ONO, *The Playboy Interviews with John Lennon and Yoko Ono*, Berkeley, 1982, p. 106.).

“[Of his music JOHN LENNON said] “It’s like being possessed: like a psychic or a medium” (*The Playboy Interviews*, p. 203).

Carlos Santana has his own personal demon-god named, “*Metatron*.” Here is another disturbing excerpt from *Rolling Stone* magazine... “Metatron is an angel. Santana has been in regular contact with him since 1994. Carlos will sit here facing the wall, the candles lit. He has a yellow legal pad at one side, ready for the communications that will come. ‘It’s kind of like a fax machine,’ he says” (Cover Story: *The Epic Life of Carlos Santana: Santana: Rolling Stone* (March 16, 2000).

“I really wish I knew why I’ve done some of the things I’ve done over the years. I don’t know if I’m a medium for some outside source. Whatever it is, frankly, I hope it’s not what I think it is—Satan” (OZZY OSBOURNE, *Hit Parader*, February 1978, p. 24).

Jimmy Hendrix once said, “I can explain everything better through music. YOU HYPNOTIZE PEOPLE... And when you get people at their weakest point you can

preach into the subconscious what we want to say. That's why the name "electric church' flashes in and out."

Led Zeppelin (From the song *Houses of the Holy*): "Let the music be your master, won't you heed the masters call? Oh Satan"

"It's amazing that it [the tune to 'In My Life'] just came to me in a dream. That's why I don't profess to know anything. I think music is very mystical" (John Lennon, "The Beatles Come Together," Reader's Digest, March 2001).

"I felt like a hollow temple filled with many spirits, each one passing through me, each inhabiting me for a little time and then leaving to be replaced by another" (John Lennon, *People*, Aug. 22, 1988, p. 70).

"The music to 'Yesterday' came in a dream. The tune just came complete. You have to believe in magic. I can't read or write music" (PAUL MCCARTNEY, interview on *Larry King Live*, CNN, June 12, 2001).

"It happens subliminally. It's the music that compels me to do it. You don't think about it, it just happens. I'm slave to the rhythm' (Michael Jackson, explaining the reason for some of the filthy sexual gestures during his concerts, during a 1993 Oprah Winfrey interview, *The Evening Star*, Feb. 11, 1993, p. A10).

"When the Siberian shaman gets ready to go into his trance, all the villagers get together... and play whatever instruments they have to send him off [into trance and possession]. ... It was the same way with The Doors when we played in concert... I think that our drug experience let us get into it... [the trance state] quicker.... It was like Jim [Morrison] was an electric shaman and we were the electric shaman's band, pounding away behind him. Sometimes he wouldn't feel like getting into the state, but the band would keep on pounding and pounding, and little by little it would take him over. God, I could send an electric shock through him with the organ. John could do it with his drumbeats" (DOORS keyboardist Ray Manzarek, cited by Jerry Hopkins and Daniel Sugerman, *No One Here Gets Out Alive*, pp. 158-60).

"Rock has always been the devil's music, you can't convince me that it isn't. I honestly believe everything I've said—I believe rock and roll is dangerous. ... I feel that we're only heralding something even darker than ourselves" (DAVID BOWIE, *Rolling Stone*, February 12, 1976, p. 83).

"In the end you have to look at a song and not know exactly where it came from" (BRUCE SPRINGSTEIN, *Dateline*, Dec. 14, 1998).

Flea (from the Red Hot Chili Peppers): "Music is really great, it can, it can, it can move, you know a large group of people, it can inspire and move a large group of people--then revolution can happen"

"That certain feeling happened to me in a big way quite often with the first King Crimson. Amazing things would happen--I mean, telepathy, qualities of energy, things that I had never experienced before with music ... you can't tell whether the music is playing the musician or the musician is playing the music" (Robert Fripp, guitarist for KING CRIMSON, *Down Beat*, June 1985, p. 61).

"I believe inspiration comes through me and that I channel it" (Jim Kerr, SIMPLE MINDS, cited by Steve Turner, *Hungry for Heaven*, p. 147).

John McLaughlin, leader of MAHAVISHNU ORCHESTRA, testified: "One night we were playing and suddenly the spirit entered into me, and I was playing, but it was no longer me playing" (*The Rock Report*, p. 58).

Glen Tipton of JUDAS PRIEST says, "I just go crazy when I go onstage ... it's like someone else takes over my body" (*Hit Parader*, Fall 1984, p. 6).

In 1974, JONI MITCHELL told the press of a male spirit who helps her write music. "Joni Mitchell credits her creative powers to a 'male muse' she identifies as Art. He has taken so much control of not only her music, but her life, that she feels married to him, and often roams naked with him on her 40-acre estate. His hold over her is so strong that she will excuse herself from parties and forsake lovers whenever he 'calls'" (*Why Knock Rock?* p. 112, citing *Time* magazine, Dec. 16, 1974, p. 39).

"I wake up from dreams and go 'Wow, put this down on paper,' the whole thing is strange. You hear the words, everything is right there in front of your face. I feel that somewhere, someplace it's been done and I'm just a courier bringing it into the world" (MICHAEL JACKSON, *Rolling Stone*, Feb. 17, 1983).

"When I hit the stage it's all of a sudden a 'magic' from somewhere that comes and the spirit just hits you, and you just lose control of yourself" (Michael Jackson, *Teen Beat: A Tribute to Michael Jackson*, Summer 1984, p. 27).

GINGER BAKER, drummer for the popular '60s band CREAM, said: "It happens to us quite often--it feels as though I'm not playing my instrument, something else is playing it and that same thing is playing all three of our instruments. That's what I mean when I say it's frightening sometimes. Maybe we'll all play the same phrase out of nowhere. It happens very often with us" (Bob Larson, *Rock and the Church*, p. 66).

JOE COCKER, who contorts grotesquely during his performances, claims that something "seizes" him when he songs rock & roll (*Time* magazine, cited by Bob Larson, *Rock and the Church*, p. 66).

Lead singer Perry Farrell of JANE'S ADDICTION performs in a "frenzied trance-state" like that of a shaman.

"When I'm singing and in touch with the energy I'm generating, I sometimes literally have no awareness of where I am. The ego disappears, and me and my surroundings with it. ... that's the reason I'm in music--to achieve that feeling" (Daryl Oates of HALL AND OATES, interview with Timothy White, 1987, *Rock Lives*, p. 592).

The original recording of "I Put a Spell on You" was done after the SCREAMIN' JAY HAWKINS and his band members got drunk and "some type of presence seemed to seize him." He began "grunting, growling, screaming, gurgling in strange unknown tongues, and wildly dancing around the studio" (*Heartbeat of the Dragon*, p. 40).

"Similarly, media and government pretend to stamp out child predators while at the same time promoting rock groups that encourage children to have sex." —Dr. Henry Makow, Ph.D.; *"ILLUMINATI 2: DECEIT AND SEDUCTION"* (page 99).

Crosby of Crosby, Stills & Nash made that plain enough when he bragged, "I figured that the only thing to do was steal their kids. I still think it's the only thing to do...I'm not talking about kidnapping...but about changing young people's value system."

The sexuality of music is usually referred to in terms of rhythm, it is the beat that commands a directly physical response. Music with the heavy, hard beat got the name "Rock and Roll" when a disc jockey coined the term from sex in the back seat of a car. The rock beat is Satan's sound of lawlessness. The rock beat is musical perversion. Every knowledgeable musician knows that the term "rock" really means a shameful act of lust. But that is not the only problem! The beat of rock is nothing new. Pagan, animistic tribes had the "rock beat" long before it came to America. They use the driving beat to get "high" and bring them into an altered state of consciousness. Traditional drumming and dancing techniques are designed to achieve the Shamanic State of Consciousness. You see, the beat is a vehicle for demon infestation.

The last track completed for the new album, "Sympathy for the Devil" (originally titled "The Devil Is My Name") went through a complicated evolution, starting out as a rollicking folk-like number similar to "Jig-Saw Puzzle." According to Bill Wyman in *Stone Alone*, it didn't work that way; but the group kept at it, altering the tempo and sound until it became a kind of demonic samba in the hands of Mick Jagger and Charlie Watts. Nicky Hopkins played a major role in creating the sound of the finished song, his piano emerging as an important part of the reconstituted Stones.

In its subject matter, the song broke new ground: the singer postured as the Devil and alluded to historical events from Biblical times to the present (the line "who killed Kennedy" was revised when Robert was murdered shortly before the recording session). The song has become so familiar and representative of the Stones that it's now difficult for us to appreciate just how listeners and critics alike were overpowered, not only by the boldness of the songwriting, but also by the performances. Keith Richard tore into his guitar solos with a ferocity that seemed to forget the previous two years of druggy digressiveness. Equally striking were Jagger's vocal contortions, recalling Little Richard and Otis Redding.

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## *Quotes by Satanic Musicians*

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### Devil's Music

### God's Simple Plan

